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LETTERS.

LETTERS

ADDRESSED TO THE LATE

THOMAS PENRICE, ESQ.,

WHILE ENGAGED IN FORMING HIS

COLLECTION OF PICTURES.

1808-1814.

PREFACE.

+

IN printing the following Letters, not with a view to publication, but to their being placed in the hands of his numerous family and his personal friends, MR. PENRICE has felt he is only doing justice to the memory of his late father; inasmuch as they prove the opinion entertained of his taste, his judgment, and his liberality, as evinced by the quality of the objects alone submitted to him. They equally show the friendly confidential feeling with which he was regarded by SIR THOMAS LAWRENCE—long at the head of his profession, and no less courted for his private worth;—the care used in the selection of his pictures; and the *dicta* pronounced by men of the highest eminence upon the excellence and the originality of several among them. It may be hoped, they are still further calculated to throw light upon the history of art in England, at a singularly eventful period; and in this last point of view, may not be without interest to some of the more distinguished connoisseurs of the present day.

LETTERS.

No. I.

SIR THOMAS LAWRENCE* TO MR. PENRICE.

GREEK STREET, *July the 5th*, 1808.

DEAR SIR,

I YESTERDAY went to Mr. Buchanan's, but he was out; so that I know not *exactly* the pictures you mention. I imagine, however, that they are two that I am acquainted with; and, if so, they are indisputably of the Masters, which is no inconsiderable point. One is the *Raising the Brasen Serpent*, by Rubens; † the other, a *Venus*, by Titian. The first is an extremely fine work; and it appears to be (what is not common in Rubens' *large* works) entirely by himself: the size of it (at a guess) nine feet long by six high. The subject cannot possibly be said to be "*pleasing*;" but there is nothing in it to disgust: it is a very grand picture, and in the finest preservation.

* So generally is the late president of the Royal Academy known by the name of *Sir Thomas Lawrence*, that he is so styled here, though in reality he did not receive the honor of knighthood till some years after the date of these letters.

† Now in the National Gallery. It was imported by Mr. Wilson from the Marano Palace at Genoa, and came from his hands into those of Mr. Buchanan, whence it passed into the possession of T. B. Owen, Esq. and from him to its present resting-place.

The Venus is a naked figure, on a white couch, very beautifully colored, and, as I remember, in good preservation. In the background is a group of small figures, admirably composed and painted. It is a fine picture, but (in the spirit of that true opinion or impression from which I speak to you) not of the painter's VERY finest quality. The size, about five feet long and four high.

They are both pictures that have been some time in this country, but in private hands. I saw one of them two years since, and the other longer.

I shall have the greatest pleasure in giving you what judgment I am able to form, on any works which you may consult me upon. I shall give it fearlessly; because I depend on your silence, and because I am uninfluenced by any but the fairest motive. I know enough of my art to be *certain* that, to be able to SEE, it is necessary to be able to DO; and therefore, though my opinion may in some case chance to be opposed to that of other artists, let it be weighed with our comparative station in the art, before you ultimately decide. If my voice be opposed to Mr. Hoppner's, I shall not quarrel with you for taking *his*. If to Mr. West's (though not a *popular* painter, a great *master* of his art) I shall quarrel with you for *not* taking his; but, these excepted, (and against all picture-dealers, or artists connected with picture-dealers) you are to consider my opinion as the best, or I shall think you in the wrong. If you are rash enough to encounter the heaviness of this censure, the evil be on your own head.

I remain, DEAR SIR,

Yours with great truth,

THO. LAWRENCE.

No. II.

MR. BUCHANAN* TO MR. PENRICE.

LONDON, 13th August, 1808.

DEAR SIR,

I HAD the honor of receiving yours of yesterday, and am afraid we shall not be able to do business on the present occasion.

Mr. Slade was the person, who, for Lord Kinnaird and Mr. Morland, as their agent, brought the Teniers and all the Orleans pictures from France; and they never were in the hands of any other. The price of pictures, since the time of the Orleans pictures coming to this country, has nearly doubled; and I declare to you, on the word of a gentleman, that I gave Mr. George Hibbert, within these two months, £400 for the Orleans Teniers, *the picture in question*;† and that I would do so again. The same sum I gave Mr. Hibbert for the *Bonnet Rouge*, which Bryan told me sold at Calonne's sale thirteen or fourteen years ago, for £450. Of this last, however, I can only give report.

You will find out, before your Collection is formed, that it is the universal practice of picture-dealers to undervalue the property of others, for the purpose of future views of their own. This will come under its proper exposé and lash, one day or other, in one of the works in hand; while real genuine pictures will always, when they have GOT THEIR PLACES, find their level in the estimation of the public.

* Author of *Memoirs of Painting in England*. London, 2 vols. 8vo., 1824.

† This picture, which is figured in the *Orleans Gallery*, generally goes by the name of *Par ou non Par*. It is described by Smith, in his *Catalogue Raisonné of the Works of the Flemish and Dutch Painters*, iii. p. 358, No. 373.

I shall feel obliged by your putting the cases in a strong outer case, and forwarding them to me ; and shall be happy to have the pleasure of seeing you when you come to town.

I am, in haste,

DEAR SIR,

Your very obedient servant,

WILL. BUCHANAN.

No. III.

MR. BUCHANAN TO MR. PENRICE.

LONDON, 16th November, 1808.

DEAR SIR,

I HAD the pleasure of receiving your letter, dated Narford, this morning, and am much obliged to you for the very handsome offer which it contains. I shall not fail to endeavour, by some effectual means, to prove to you the sense I entertain of it.

The Teniers has received a very beautiful frame ; and I shall send it to your order when I shall have received your instructions.

If I can be of any service to your son with the Commissary-General, Erskine, whom I may meet at Madrid, it will afford me much pleasure. I shall be happy to have the honor of hearing from you, with your instructions.

I remain, DEAR SIR,

Your very obliged and faithful servant,

WILL. BUCHANAN.

Would you choose that I should send the Teniers to Narford ; where the family might wish to see it ?

No. IV.

MR. SLADE TO MR. BUCHANAN.*

*Sunday, * * * 1808.*

DEAR SIR,

I CAN assure you that the Orleans Teniers, *Par ou non Par*, as *engraved* in the Orleans Collection, was brought from France BY ME, along with the rest of the pictures purchased for Mr. Morland, Lord Kinnaid, Mr. Hammersley, and myself. That picture was always esteemed the best Teniers in the collection; and, I can assure you, required no repair at that time, nor ever was repaired *by me, who was the importer.*

The person, therefore, who told your friend this, has told him a falsehood: probably he may have had A COPY of this picture, to which he alludes; but I believe it to be a trick.

I remain, DEAR SIR,

Most truly yours,

T. M. SLADE.

* This letter was sent by Mr. Buchanan, inclosed in the preceding. Mr. Slade was an eminent picture-dealer. In 1792, he negotiated for the parties here mentioned the purchase of the Flemish part of the Orleans Collection; the sum paid for which was £14,000.

No. V.

MR. ERARD* TO MR. PENRICE.

April 20, 1809.

SIR,

AFTER your letter, I took to Mr. Lawrence two of my pictures; which, he thinks, would not disgrace the finest galleries.

The pictures that I have at your service are:—

One Rembrandt, which was the ornament of the collection of the King of Sardinia: it is mentioned in different works as in the finest manner of that celebrated artist. The subject is the *Visitation*:† the number of the figures is eight.

Two by Gerard Dow, from the Collection of the Duke of Choiseul-Praslin. Descamps takes notice of them. A Flemish writer represents one of them as a master-piece of that famous painter; the other is the *Inside of a Room*, full of precious things, with eight figures.

One Leonardo da Vinci—a *Holy Family*, with eight figures: the finest work of that master.

* The eminent harp-maker; then engaged in buying and selling pictures, probably in consequence of his daughter having married M. Delahante.

† This picture—a most noble one it is—is described at much length by Mr. Smith in his *Catalogue Raisonné*, VII. p. 22, No. 57. It was, shortly after the date of this letter, brought down to Yarmouth, together with the *Nursery*, by Gerard Dow, (*Smith*, I. p. 23) one of those here mentioned, and the *Holy Family*, by Vander Werff, (*Smith*, IV. p. 201); but Mr. Penrice declined the purchase, and they were all subsequently bought by the present Marquis of Westminster.

These four pictures are of the finest rate; and nothing, even in the Museum of Paris, can surpass them.

Rembrandt	....	23	inches	high,	19	inches	wide
Leonardo da Vinci	18	„	„	24	„	„	
Two by Gerard Dow	20	„	„	14	„	„	

For the present, I have no other capital pictures. I shall be very happy, Sir, to treat with you; and I beg you will be so kind as to favour me with an answer as soon as convenient.

I am sincerely, SIR,

Your most obedient servant,

S. ERARD.

No. VI.

SIR THOMAS LAWRENCE TO MR. PENRICE.

April 25th, 1809.

DEAR SIR,

I GO at once to the substance of your letter. The Rembrandt is the thing for you, if you want a great name, and a fine piece of art. The Gerard Dows have the name; and they are originals without the smallest doubt, and good pictures; but I have seen finer. The Rembrandt I would buy myself: the others I would not.

With respect to the *Leonardo da Vinci*, do not think of it. If it *is* his (which I doubt) it is a poor and wretched picture: see them, however, all; for Mr. Erard has to me been extremely civil and obliging, and I should not wish him to guess at the strong opinion I give to you.

With respect to price I must say but little. You know Mr. Angerstein's picture: this is painted just at the same time,

equally well, and only not so rich in composition. Were I in your case, I should not leave it for the difference of two or three hundred, or even more than that.

Yours, my DEAR SIR,

With great truth,

THO. LAWRENCE.

No. VII.

SIR THOMAS LAWRENCE TO MR. PENRICE.

GREEK STREET, April 26th, 1809.

DEAR SIR,

WHILE you are meditating on the purchase of pictures of the Old Masters, what say you to setting an example to your rich friends, of patronage to living artists? I have just been at the gallery of Mr. Turner, (indisputably the first landscape-painter in Europe) and have seen there a most beautiful picture, which in my opinion would be very cheaply purchased at two hundred guineas—the price at which I understand it may be bought. The subject is a *Scene near Windsor*,* with young Etonians introduced—

“ Say, Father Thames, for thou hast seen

“ Full many a sprightly race,” &c.

If the expression can apply to landscape, it is full of sentiment, and certainly of genius. If you dare hazard the experiment, you must do it quickly, and authorise me to

* The late Earl of Egremont, the artist's earliest, kindest, and steadiest patron, bought the picture here recommended to Mr. Penrice, and placed it in his mansion at Petworth, where it still remains.

secure it for you. It would give me very great pleasure, from my respect for the powers of the artist, my admiration of the work, and (may I say it on so slight an acquaintance) my esteem for you.

The size of the picture is (by guess) about three feet in length and a little less in height. It is in his own peculiar manner, but *that* at its best: no Flemish finishing, but having in it fine principles of art, the essentials of beauty, and (as far as the subject admits it) even of grandeur.

I remain, DEAR SIR,

Very truly yours,

THO. LAWRENCE.

No. VIII.

MR. BUCHANAN TO MR. PENRICE.

THURSDAY AFTERNOON, *November*, 1809.

MR. BUCHANAN encloses for Mr. Penrice's perusal, the extracts from Ponz and Padre Ximenes, regarding the Raphael.

To any gentleman wishing to form a small collection of *Capo d' Opere*, the present is such an opportunity as cannot occur again; the Continent being drained of *these*, and the few which do occur there of *that class*, and are permitted to be sold in France, now bearing a higher price than this country will give. The present pictures are all from the Royal Palaces of Spain; and most of them were destined for Buonaparte's own private cabinet, and have Denon's mark on the back,

made at a time when he was selecting the choicest objects in the peninsula for his master.

The small Wouvermans herewith sent, which was painted expressly for the Queen Isabella, and has always hung in her closet, will show the purity in which other pictures of greater consequence now are. This painting has *been* cleaned in Paris. The arms of the Queen are on the back of it.* You will find it mentioned particularly by Le Brun, and given among his outlines of the Royal Pictures. The price which could have been obtained for it in Paris was five hundred Louis; but being a marked picture, it could not be shewn.

Since closing the letter which accompanies this, Mr. Buchanan has reason to think he can give Mr. Penrice a refusal of one out of two celebrated Corregios, now in England—a thing which may never occur in this country again.

Neither of these, however, is the picture which he imagined, on his first receiving the notification. *That* picture is supposed to be lost; as all France has been searched in vain for it, and it is known that it left Spain for France two years ago. The two Mr. B. now alludes to are, that which was in Spain, representing two Saints, and the small *Zingarella* from Capo di Monte.

Although Mr. Buchanan is by his instructions prohibited from showing the pictures to any one, except those gentlemen

* Mr. Penrice declined the purchase of this picture, which is described by Smith, i. p. 337, No. 467, as “a little bijou, no less excellent for its clearness and purity of color than for its elaborate finishing.” At the time of the publication of the *Catalogue Raisonné* it was in the possession of Mr. Emerson. The subject is a *Hawking Party*.

who are likely to become purchasers ; yet, under the circumstance of Mr. Penrice living at a distance from town, he has no objection that Mr. Walton should see them and report ; although Mr. Buchanan is aware that Mr. Penrice might find himself *fully* repaid by satisfying *himself* with a view of a selection of objects, which were the finest of many in the Royal Palaces of Spain.

No. IX.

SIR THOMAS LAWRENCE TO MR. PENRICE.

GREEK STREET, *January 10th*, 1810.

DEAR SIR,

FIRST of the foremost, I shall inform you, that I *do* think you “worthy of being handed down to posterity ;” and your friend, for whom you sit, shall find I was of that opinion.

In the next place, you know, from my voluntary offer, (which demanded some courage and some confidence in your unsuspecting nature) that I shall have the greatest pleasure in giving you what opinion some years of professional study and practice enable me to form, on any picture you desire me to look at for you. When I do not instantly answer your letter, I attend to its contents ; and, I have already called at Mr. Buchanan’s ; but he at the time was in the country and unwell. I saw, however, one large Murillo* and two

* For farther notice of the picture here referred to, see the following letter. It is now generally esteemed one of the principal ornaments of the National Gallery, for which it was purchased in 1837, together with the *Brazen Serpent*, (see p. 1, note) both from Mr. Owen, at the price of £6300. The sum paid for the latter was £1050. The Murillo was painted for the Marquis del Pedrosa, at Cadiz, and continued in the possession of his family till secured by Mr. Campbell for Mr. Buchanan. The subject is the *Trinity*, with the introduction of the Virgin and Joseph.

Velasquez, just arrived from Spain ; and I liked neither, and am more and more convinced that Spanish art will disappoint us.—They have indeed Titian, Rubens, Corregio, Raphael, &c.; and, would they send *them* over to us, we should be most thankful ; but, of their own painters, perhaps we have already seen some of their best works.

You must bear in mind one truth, viz.—that (except where they unite the characters, which I do not) no two animals have greater antipathy to each other than painters and picture-dealers ; and therefore, that I may be courted and not court, inform these gentlemen, that, not being yourself in town, you request me to give you my opinion on the pictures they would have selected for your inspection.

Mr. Erard I called upon some short time since ; and he then told me of the arrival of his pictures, but that they were not unpacked. I hope you have enjoyed your health well, with that of your family.

On the whole, I am not sorry that you did not give so large a sum for the Rembrandt, though it is a fine picture. It is still unsold : our rich men have not so much alacrity in biting for these wonders as they had ; except, indeed, Mr. Harris, the very prince of picture-dealers !

Believe me, with much esteem,

DEAR SIR, yours,

THO. LAWRENCE.

No. X.

SIR THOMAS LAWRENCE TO MR. PENRICE.

GREEK STREET, *February 7th*, 1810.

MY DEAR SIR,

LET me hope that you will not put your intentions of coming to town into execution till the close of the month. Our Exhibition takes place (I mean the time of sending our pictures) on the sixth of April; and, as I exhibit this year, I must employ the interval almost exclusively on the pictures I have engaged to send. Try, dear Sir, to let your visit to town be either later, or extend later, that I may be enabled to finish your portrait during your stay.*

The Murillo at Mr. Buchanan's, of which you saw a drawing, is certainly a very fine picture of the master; very pure and harmonious: of the price I know nothing, but it is one of the first of Murillo's. A Backhuysen was a good picture: the *Hunt*, by Snyders, I did not like so much, though an undoubted picture, and, I believe, uninjured. I hear nothing from Mr. Erard, and therefore suppose his pictures are not come from the Custom-House.

I remain, MY DEAR SIR,

Yours, with much esteem,

THO. LAWRENCE.

* This portrait I took down to Yarmouth, when I returned from France (after having been a prisoner five and a half years) on the 12th of May, 1814.—J. P.

No. XI.

SIR THOMAS LAWRENCE TO MR. PENRICE.

February 18th, 1811.

DEAR SIR,

I HAVE deferred answering your letter till I felt myself authorised by a longer and closer inspection of the picture than I before had, and till I had seen its companions. Of these last, I shall at once say, they are very good and pure pictures of the masters: the *Both*,* perhaps the finest I have seen.

The other picture, for which the great price must be given, has been a very celebrated work of the master with all the connoisseurs in this Metropolis since its appearance — Sir George Beaumont, Sir A. Hume, Mr. Knight, and others. In an article of the *Edinburgh Review*, on the Life of Barry, Mr. Knight (for it is his writing) has given it very high praise;† and it was this last year quite the fashionable topic. It is a picture then of great reputation, and certainly of very captivating effect; and in my opinion it has not been injured since

* This was sent down to Mr. Penrice, and remained a considerable time in his hands.

† Vol. XVI., p. 229. The *Visitation*, by Rembrandt, (see p. 6, note) is here again alluded to. Mr. Payne Knight's observations are—"Had Barry condescended to cultivate a familiar and scientific intercourse with the small picture of Rembrandt, now in England, in the possession of Mr. Erard, he might have acquired more valuable knowledge than any that he appears ever to have possessed. There is not indeed in that piece, any attempt to display the naked forms of the human body; but in beauty and simplicity of composition, elegance of drapery, truth of expression, and grace and dignity of attitude and character, it is inferior to no work of any school of Italy; and in brilliancy, richness, harmony, and union of effect, superior to every thing of any other artist of any country."

its first painting; but it is nevertheless *equally* my opinion *that you should not buy it*. For this seeming contradiction, I have, to my own conviction, sufficient grounds; and I give you the advice with that scrupulous good faith which I ought to observe on this subject, and after mature deliberation. Mr. Erard is a very obliging man, and has left the picture with me for these last three or four days: he knows that you have written to me on the subject; and I must therefore rely on your giving such general reason for declining it, (if against such authorities you *do* decline it,) as may not implicate me personally as the sole objector to so celebrated a work, and for which he may have given a very large sum. My paper is now filled, and I can therefore only say that,

I remain, MY DEAR SIR,

Most truly yours,

THO. LAWRENCE.

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No. XII.

MONS. BONNEMAISON\* TO MR. PENRICE.

LONDRES, 63, PALL MALL, le 22 Juillet, 1811.

MONSIEUR,

JE reçois à l'instant votre lettre du 21 courant, par laquelle vous me dites, que vous ne voulez par faire l'acquisition de ma collection. L'occasion est cependant bien favorable. Je n'ai pas de tableaux de grande dimension: vous pourrez le voir par la liste que je prends la liberté de vous

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\* M. Bonnemaison was a picture-dealer of the greatest eminence at Paris, and enjoyed to such a degree the confidence of the Imperial Government, that many of the finest pictures destined for the Louvre were entrusted to his hands, to be cleaned and repaired preparatory to their being placed there. Among such, were the *Spasimo*, the *Perla*, the *Pesce*, and the

adresser. Je vous propose les tableaux y mentionnés, pour la somme de 15,000 guinées, payables partie au comptant, et partie à termes: vous ferez juger mes tableaux, et vous pourrez les faire estimer par un ou plusieurs de vos amis, pourvu qu'ils ne soient pas marchands de tableaux.

Je consents malgré le grand rabais que vous me faites sur le D. Teniers\* et le Titien, à vous les vendre au modique prix de quinze cent guinées au comptant que vous m'offrez (les circonstances, et le besoin que j'ai d'aller sur le Continent, sont les seules raisons qui m'engagent à faire le sacrifice) espérant que cette affaire nous amenera à quelque autre. L'on peut trouver tous les jours de l'argent, mais l'on ne trouve pas tous les jours de tels chef-d'œuvres.

J'ai l'honneur d'être,

Monsieur,

Votre tres humble

et tres obéissant serviteur

F. BONNEMAISON.

*Visitation*, four of the best of the works of Raphael, brought from Spain. Of these, which came too late ever to reach the Louvre, copies were made, either by Mr. Bonnemaïson himself or under his direction; copies so excellent, that they were considered worthy of a distinction never granted to any others—the being exhibited in the British Institution. This took place in 1821. They are now in the possession of the Duke of Wellington. M. Bonnemaïson was also intrusted with the charge of disposing of the Gallery of Pictures of Prince Giustiniani, to which the Titian mentioned in the following page belonged.

\* *Le Lendemain des Noces*—a large piece, representing a Marriage Festival, at which about seventy persons are assembled near a cottage and a boarded fence. It is engraved by Le Bas, and described by *Smith*, III. p. 277, No. 57. This picture was sold in the Collection of the Countess de Verrue in 1737, and in that of the Marquis de Brunoy in 1777. In the latter case it produced 11,000 francs.

*The following is the List of the Collection referred to in the preceding Letter.\**



JACOPO PALMA (the old Palma) died 1568.

Height 3 feet, breadth 4 feet 4 inches, French measure.

Painted on wood.

The *Virgin and the Infant Jesus*.—Composition of five figures.

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BENVENUTO TISI, of Ferrara, commonly called GAROFALO, died in 1559.

Height 25 inches, breadth 15½ inches, French measure.

Painted on wood.

The *Sybil, showing to the Emperor Augustus the Virgin and the Infant Jesus*.—Composition of six figures.

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CANGIAGIO, or CAMBIASO (LUCA), died 1585.

Height 53½ inches, breadth 43 inches, French measure.

*Charity*.—Composition of four figures.

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TIZIANO.

The subject is the *Rest in Egypt*.—Composition of four figures.

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The above four pictures were formerly in the Gallery of Prince Giustiniani, of Rome.

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\* This Catalogue is here inserted, although Mr. Penrice made no purchases from it; inasmuch as it cannot but be interesting to every lover of art, to learn what pictures were then in the hands of a man so distinguished as M. Bonnemaïson.

LODOVICO MAZZOLINI DI FERRARA, died 1530.

Height 18 inches, breadth 11 inches, French measure.

Painted on wood.

*Our Saviour and the Doctors.*—Composition of about twenty figures.

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ALBANO (FRANCESCO), died 1660.

Height 4 ft. 10 inches, breadth 6 ft. 10 inches, French measure.

*Mars and Venus.*—Composition of twenty-two figures.

This is the master-piece of the above painter, and has long been the chief ornament of the Palazzo Colonna.

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ANDREA VANUCCHI (André del Sarte,)

Born in Florence, died 1530.

Height 32 inches, breadth 26 inches, French measure.

Painted on wood.

*The Virgin, the Infant Jesus, and St. John.*

This picture was in the Gallery of the Palazzo Pitti.

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ANNIBAL CARRACCI.

Height 2 feet 8 inches, breadth 4 feet 8 inches, French measure.

*A Landscape*, with figures.

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GERARD TERBURGH, died 1681.

Height 26 inches, breadth 28 inches, French measure.

*The Interior of an Apartment.*—Composition of three figures.

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GASPARD NETSCHER, died 1684.

Height 28 inches, breadth 30 inches, French measure.

Painted on wood.

The *Interior of an Apartment*.—Composition of four figures.

---

RUBENS.

Height 5 feet, breadth 6 feet, French measure.

A *Landscape*, where the setting-sun is represented.

---

D. TENIERS.

Height 24 inches, breadth  $27\frac{1}{2}$  inches, French measure.

*Fine Kermesse*.—Composition of about one hundred figures.

This picture is in high preservation and in the best time of the master, and was once in the possession of the Marquis de Louvois, and lately in that of the Duc de Choiseul. It is engraved by Le Bas.

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D. TENIERS.

Height 12 inches.—The Picture is oval.

The *Jealous Wife*.—Composition of three figures.

Also engraved by Le Bas.

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A. CUYP.

Height 16 inches, breadth 25 inches, French measure.

Painted on wood.

*Landscape* with cattle.

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REMBRANDT.

Height 15 inches, breadth 13 inches, French measure.

Painted on wood.

*Portrait* of his father.

RAPHAEL.

Painted on wood.

*The Virgin, Infant Jesus, and St. John.*

An early picture.

A. CORREGIO.

Height 43 inches, breadth 29 inches, French measure.

Composition of five figures, representing the Virgin and the Infant Jesus on her knees—on the right, an Angel adoring Jesus—St. Jerome—and on the left, St. Ildefonso.

PAUL VERONESE.

Height 42 inches, breadth 30 inches, French measure.

Painted on wood.

*Leda.*—From the Orleans Gallery.

Besides several other pictures not mentioned in this list.

No. XIII.

MONS. BONNEMAISON TO MR. PENRICE.

LONDRES, 63, PALL MALL, le 30 *Juillet*, 1811.

MONSIEUR,

Depuis votre lettre du 25 *Juillet*, j'ai vainement attendu l'ami que vous me deviez envoyer pour voir les tableaux: est-ce pour savoir s'ils sont de son gout? Dans ce cas, il peut différer du votre? Ou est-ce pour constater s'ils sont originaux? Dans ma première lettre j'ai eu l'honneur de vous dire de quelles collections provenoient les deux tableaux: je

joins à celle-ci un reçu signé du Prince Giustiniani, qui levera toute doute sur l'originalité du Titien.

Et un autre reçu de Milord Radstok, pour le D. Teniers. Je garantis que ces deux tableaux sont les mêmes que ceux décrits dans les deux reçus. Dans le cas où ces deux tableaux ne seroient pas ce que je les annonce, vous auriez le droit de me les rendre. Ainsi vous m'obligerez infiniment de finir cette affaire; désirant partir le plutot possible.

Je ne connois pas ici de beau W. Van Der Velde à vendre, n'y de Rubens tel que vous le désirez. Je pourrai trouver les tableaux sur le Continent: je vous offre de les acheter pour vous, si je les trouve dignes de votre collection. Mais dans ce cas il faut vous en rapporter à mon jugement, et à ma probité, attendu-que je ne suis pas capable d'offrir des copies pour des originaux. Je les rapporterai en Janvier prochain.

J'ai l'honneur d'être,

Votre très humble serviteur,

F. BONNEMAISON.

The following description of the picture by Titian, mentioned above, and the two receipts in the hand-writing of Prince Giustiniani and Lord Radstock, were sent by M. Bonnemaïson in the foregoing letter.

VECCELLIO (TIZIANO) DIT LE TITIEN.

LE sujet d'un *Repos en Egypte*. La Sainte Famille est représentée sur la gauche de la composition. La Vierge assise auprès d'une ruine d'architecture a les mains jointes et est en *Adoration* devant l'*Enfant Jesus* qui est sur les genoux et lui tend les bras. Près de ce beau groupe, on voit encore

S. Joseph dans le recueillement et l'admiration ; à la droite un ange, les ailes déployées, a un genou en terre dans l'attitude du respect et de l'adoration. Toutes ces figures se détachent sur un riche fond de paysage d'un site sévère et imposant.

Ce beau tableau est annoncé dans les anciens états de la maison Giustiniani, comme étant un des premiers ouvrages de Titien, sortant de l'école du Giorgion. Il offre en effet ce grand style de draperie, et cette force de couleur, dans laquelle il a depuis excellé, et que l'on ne peut se lasser d'admirer dans ses principaux ouvrages.

Je certifie que le tableau ci-dessus décrit existoit dans ma collection : et que je l'ai vendu a Mons. Sebastien Erard.

PRINCE GIUSTINIANI.

I acknowledge I have received this day from Mons. François Bonnemaison, in lieu of a Teniers, formerly in the Cabinet of the Marquis de Brunoy, pictures to the amount of one thousand guineas.

APRIL 2nd, 1810.

RADSTOCK.

No. XIV.

MONS. BONNEMAISON TO MR. PENRICE.

*Août 1, 1811.*

MONSIEUR,

APPRIIS par un ami, que Mr. Walton étoit connu de vous, vous m'obligeriez de lui écrire pour le consulter sur les deux tableaux, de D. Teniers et du Titien, parce-qu'il les a vus avant-que d'aller à la campagne.



Ou bien je consens à prendre pour juge Mr. B. West, Président de l'Académie Royale. Veuillez lui adresser une lettre à ce sujet : je ne doute pas qu'il ne réponde. Je m'en rapporte à l'impartialité, et aux lumières de ces deux respectables connoisseurs.

J'ai l'honneur d'être,

Votre très humble serviteur,

F. BONNEMAISON.

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No. XV.

SIR THOMAS LAWRENCE TO MR. PENRICE.

GREEK STREET, *Tuesday, August 6th 1811.*

DEAR SIR,

FROM your having *concluded* the agreement for these pictures with Mr. Bonnemaïson, subject only to my pronouncing them genuine or not, I have felt myself precluded from giving any opinion upon them; for, had I believed them not genuine, it placed me in a very awkward situation.

I have just received the enclosed letter from Mr. West, which, when you have read, I will thank you to enclose to me.

I understand from Mr. Bonnemaïson, that he has transmitted to you other vouchers of the known character of the pictures.

There are three admirable works there, but you have doubtless seen them: *The Charity*—more feelingly told than I have ever seen it painted; the large Albano Landscape with Figures; and the well-known picture, engraved by Wille, with *The Woman in White Satin*.—Either of these would, in my opinion, be worthy of your collection.*

* Pictures by Cangiagio, Albano, and Terburgh.—See M. Bonnemaïson's Catalogue, p.p. 17, 18.

I beg you to excuse my not having written sooner to you : my time is even now so much occupied, that I have few moments to myself, and those are of lassitude and fatigue.

I hope Mrs. Penrice and all your family continue well.

Believe me, MY DEAR SIR,

Most faithfully yours,

THO. LAWRENCE.

No. XVI.

MR. WEST TO SIR THOMAS LAWRENCE.*

NEWMAN STREET, *August 6th*, 1811.

DEAR SIR,

MR. BONNEMAISON is desirous I should give you my opinion respecting the originality and condition of two pictures in his possession—one, a small picture of a *Holy Family* by Titian ; the other by Teniers.

The *Holy Family* by Titian was always considered in the Justiniani Palace at Rome (where it hung ever since that collection was formed) as an original by the Master. I have seen it since in London, and I am of that opinion ; but not of the first quality, though in good condition. The picture of Teniers is in good condition, and by the Master.

You, my dear Sir, are at liberty to communicate this opinion of mine, respecting the above pictures, to any friend you may think proper.

I am, with friendship and great respect,

Yours with sincerity,

BENJ. WEST.

* This letter was sent by Sir Thomas Lawrence in the foregoing.

No. XVII.

SIR THOMAS LAWRENCE TO MR. PENRICE.

June 15th, 1812.

MY DEAR SIR,

OUR dispute about the price of the picture* shall be thus settled: I will not receive the fifty guineas, but only my fair former price of twenty-five guineas; but I will take your offer of settling with me now, for I find I have to make up by smaller sums for a large one in the week after next.

I hope this will not retard Mrs. Penrice's receiving the picture, which I had previously determined she should have at the close of the next month.

I forget whether you have spoken about the frame.

Can you make my peace with Mr. Fountaine, whose letter to me was unanswered? *THIS would* be kindness.

With much esteem and sincere wishes for your health,

MY DEAR SIR,

Yours,

THO. LAWRENCE.

No. XVIII.

SIR THOMAS LAWRENCE TO MR. PENRICE.

GREEK STREET, June, 1812.

MY DEAR SIR,

MY refusing the additional payment you proposed to me, arose not from pride; and, as you will not suffer a common principle of justice to weigh against your

* Sir Thomas Lawrence's portrait of Mr. Penrice. See p. 13.

liberality, I must yield. I am not often thus severely tried, being sufficiently unreasonable in my charge on the purses of my sitters. I remember Sir William Grant once doing it; but I was then either more virtuous or more obstinate, and resisted to the last.

I think you had better send me the pattern.

If I have indeed so gratified Mrs. Penrice and your family, I have very much added to the pleasure I promised myself, in endeavouring to make even the performance of a mere duty, some, though inadequate, proof of my personal esteem.

Believe me,

MY DEAR SIR,

Most faithfully yours,

THO. LAWRENCE.

No. XIX.

MR. ALLDRIDGE TO MR. PENRICE.

No. 11, HOWARD STREET, STRAND, LONDON,

February 27th, 1813.

DEAR SIR,

APPREHENDING you may not be aware that the famous picture of the *Judgment of Paris*, by Rubens, which formed part of the Duc d'Orleans' collection at the Palais Royal, and which I brought over to this country in 1792, is to be sold by public auction, with other effects of Lord Kinnaird's, at his house, Grosvenor Street, on Thursday, the fourth of March next, I take the liberty of dropping you this scrawl for your information and that of Mr. Fountaine, it being a

picture worthy of either of your hospitable mansions: a *chêf-d'œuvre* of the greatest of masters; and being furniture fit for a palace, it will no doubt hereafter, in the event of peace with France or Europe, produce a mint of money, if ever you should be disposed to part with it. I can only say, such another opportunity of enriching your estate, by shewing your good taste and zeal for the arts, may never offer again in our time. I have inspected it, and find it in the same high state of beauty and preservation, in which it was exhibited under my care in 1793, at No. 125, Pall Mall. I have no doubt, much as war may be against the arts, that, like all other real jewels, it will find its level, and no one can tell to what amount it may run by auction. But I should think it might be purchased at a fair price privately; particularly if it was done under the idea of being sold to one who purchases on speculation, with hope and full confidence of making money by it hereafter; and if you think I can be useful to you by ascertaining from Lord Kinnaird, to whom I am personally known, the lowest sum he would take, do not hesitate to command me. I should suppose it could not be purchased *under* two thousand five hundred guineas, but it certainly is a cheap picture at three thousand. There is also a fine Teniers, I think will go cheap, from Mr. Crawford's collection, at Rotterdam—by no means a bad companion for your Teniers, and it is an odd picture: of course will be likely to go off to a disadvantage.

I have the honor to be,

DEAR SIR,

Your truly obedient and faithful servant,

THOMAS ALLDRIDGE.

No. XX.

MR. DELAHANTE * TO MR. PENRICE.

18, ST. JAMES' STREET, ST. JAMES' SQUARE,

July 7th, 1813.

SIR,

THE dreadful loss which I sustained last week by the sudden death of Mrs. Delahante, plunges me in the deepest sorrow and affliction, and will probably force me to go soon abroad: therefore I am obliged, and *that* immediately, to part with the whole of my collection of pictures. There has never been (I may say with confidence) such an occasion, when chef-d'œuvres of the first masters could be purchased at more moderate and reasonable prices. I have received lately from Italy some first-rate paintings, which, added to those I before possessed, form a collection not to be surpassed, as you may judge on perusing the following list. These chef-d'œuvres have only been seen by artists and a few connoisseurs; as, since the end of May, I could not attend to my business, on account of Mrs. Delahante's mental derangement. I did expect to see you in town, Sir, when Mr. Dawson Turner came; but

* To the character of Mr. Delahante strong testimony is borne in the following letter from Sir Thomas Lawrence. He was of the old noblesse of France, and returned there after the restoration of the Bourbons, and was appointed one of the *Experts du Musée*. While in England, he was the medium of introducing into this country some of our finest pictures; and was particularly patronized by George the Fourth, as Prince Regent, and by Lord Farborough, Sir Everard Hume, Mr. Watson Taylor, &c. He married, as has been already mentioned, the daughter of Mr. Erard, who, in a fit of insanity, put an end to her life soon after her second confinement. A list of the most important of Mr. Delahante's importations will be found in *Buchanan's Memoirs of Painting in England*, ii. p. 190.

knowing that you did not come, I take the liberty of apprising you of my intention to part with my pictures as soon as possible, and on the most liberal terms. As a proof of it, I shall propose, that, in case you wish for a lot of any consequence, I have no objection to submit, for either originality, purity, quality, or prices, to an artist and a man in the business, that I shall name on my side—Mr. West and Mr. Woodburn; and you to choose any one you please. Let them fix what I call a fair price between man and man; and I must be satisfied. I have no objection to go down to Yarmouth with some of the pictures you should wish to see, as the excursion would do me good. As to the mode of payment, your terms would be mine. I should wish only three thousand pounds in cash, or at a short date, that I may place on my unfortunate boy, (fourteen months old) that I may be easy if anything was to happen to me, that he should have a livelihood.

I am, SIR,

Your most obedient Servant,

A. DELAHANTE.

The following pictures are the best of my collection; and the prices annexed to each picture are what I had a right to expect, selling in detail, as I have obtained it for some of the pictures; but, selling in wholesale and under the painful situation I am, I don't look for these prices, and will submit, as I said, to the decision of fair men.

Tiziano—The *Woman in Adultery*—recently received from Ancona, in the Count Valentini's Collection. All the

artists and connoisseurs pronounce this picture superior to the one I sold to Lord Grosvenor: the characters are the same, but the composition is not: the Christ is standing up: the effect of the picture is broader, the colouring more splendid. Mr. West says that this is the first picture painted; and his judgment is confirmed by Ridolfi,* who mentions the picture. The price I had fixed was £4000.—Lord Grosvenor has paid £3200 for his.

Rubens—The <i>Judgment of Paris</i> , from Lord Kinnaird. The fame of that chef-d'œuvre is such that I need not describe it	....	....	....	....	....	....	....	....	£4000
Rubens— <i>Elisabeth visiting Mary</i> —from the Vienna Gallery									4000
Titian— <i>Riposo</i> , in a noble landscape—from Card. Mazarin									4000
Corregio—formerly belonging to Carlo Maratti	....								2500
Rafaëlle—from Perugia	....	....	....	....	....	....	....	....	2500
P. Veronese—the companion of the one sold to the Institution	....	....	....	....	....	....	....	....	1500
Luyni—from the King of Sardinia	....	....	....						600
Domenichino— <i>Landscape and Figures</i>	....	....	....						2000
Rembrandt—The <i>Adoration of the Magi</i>	....	....							2000
Greuze—The <i>Girl with the Dog</i> —from the Choiseul Gallery									450
G. Dow— <i>His Mother</i>	....	....	....	....	....	....	....	....	250
G. Poussin—a fine <i>Landscape</i> , figures by Nicolo	....								600
V. der Heyden— <i>Landscape and Figures</i>	....	....							200

P. S.—Lord Kinnaird's Rubens is actually sold to Mr. Baseley for £4200; but I have it in my power to dispose

* Ridolfi is very brief in his notice of this important picture. He says, i. p. 182—"Erano ancora nello studio di Bartolomeo della Naue più quadri di diuotione, trà quali vno della Vergine con più Santi, *l'Adultera condotta al Salvatore*, e molti ritratti di donne e d'huomini."

of it as I like, until he has given me the proper security for the said sum of £4200; as has been the case for the two other pictures from Lord Kinnaird, sold to him, viz—Titian, *Bacchus and Ariadne*, and N. Poussin.

As I intend to write to all the amateurs in about the same manner, I shall feel obliged for a speedy answer.

I particularly recommend the *Judgment of Paris*, the *Woman in Adultery*, and the *Corregio* for £10,000.

The following copy of the Written Declaration, and Description of the Picture, by Titian, of the *Woman taken in Adultery*, given by Mr. Carlo Sanquerico to Mr. Delahante, when he purchased the picture, was inclosed in the foregoing letter.

VECCELLIO (TIZIANO) DIT LE TITIEN.

Sopra tela: grande: rappresentante *la Donna Adultera*: di circa dieci figure: si osserva che la figura a mano destra con un Ragazzo dallato è il ritratto di Titiano con suo figliuolo: Il suddetto quadro provenne dalla Casa dei Conti Valentini della città d'Ancona, che lo ebbero di Bartolomeo della Nave, dove rimase dopo la morte del autore.

No. XXI.

SIR THOMAS LAWRENCE TO MR. PENRICE.

GREEK STREET, July 12th, 1813.

MY DEAR SIR,

THE Kinnaird Rubens is a *surprisingly fine picture!* I was silent respecting another, and in parts a good picture, about which I was consulted by a friend of yours;

but I will stake my head upon your purchase of this being a most rational act ; provided you give less for it than £30,000 (I mean *thirty*,) which sum might *possibly* be more than its just value. The Titian is an original and fine picture : purchase them both, if you want true pictures of great masters ; but mortgage your *estate* (I mean *one* of the fifty that you have) for the Rubens. It has recently gained considerably in reputation, by its being exhibited and examined by the artists.

The Corregio is, I believe, Corregio ; but still is not such a picture as much interests me ; and you are not buying things of mere rarity, but works of intrinsic value.

I am sincerely grieved at this dreadful event that has happened to Mr. Delahante. I always envied the happiness of that pair ; for they appeared (a blessing more endeared in a foreign country) devoted to each other. He is by much the most honorable man, as a dealer in art, that I have met with, and, as he appears to me, a very true gentleman. I shall not be sorry therefore at your buying anything from him ; though I hold my first voluntary engagement to you binding on me, whenever you choose to exact its performance from me.

I have a portrait here, (it is a three-quarters,) surprisingly like you ! but I will, one of these days (and not a distant one) send it to you, that your friends may judge of the singular coincidence.

My opinion is, I know, sacredly kept by you.

DEAR SIR,

Your most faithful servant,

THO. LAWRENCE.

No. XXII.

MR. WEST TO MR. DELAHANTE.

July, 1813.

HAVING examined the following pictures, I find them, as well as I am capable of judging, to be painted by the Masters whose names are assigned to them.

1. The *Judgment of Paris*, by Rubens: an original, and in perfect preservation; esteemed one of his best pictures.
2. This picture, by Rubens, of *Mary and Elizabeth Visiting*, is one of his highly-finished paintings, and in perfect condition.
3. The *Woman taken in Adultery and brought before Our Saviour*, painted by Titian, has been done to be viewed at a distance: it is in high preservation.
4. The *Marriage of St. Catherine*, painted by Luyni. This picture has every appearance of being painted by him.
5. This *Landscape*, by Domenichino, is in good condition.
6. The *Marriage of St. Catharine*, painted by L. Carrache, in his Bologna manner, is in perfect preservation.
7. Corregio. I do not know to what other master to assign the painting of this picture, but to him.
8. Paul Veronese. The figure of St. Jerome in this picture is one of this master's best productions.
9. This picture, by Raphael, of the *Virgin and Child, with St. John and St. Nicolo*, was painted by him in the juvenile period of his life, when at Perugia.

No. XXIII.

SIR THOMAS LAWRENCE TO MR. DELAHANTE.

GREEK STREET, *September 24th*, 1813.

DEAR SIR,

I EXAMINED the picture of the *Woman taken in Adultery*, which you inform me is now the property of Mr. Penrice, and have no hesitation to say, that I have not the smallest doubt of its originality, and of its being a very able work by Titian.

I remain, DEAR SIR,

Yours, with great truth,

THO. LAWRENCE.

No. XXIV.

MR HARVEY* TO MR. PENRICE.

September 29th, 1813.

THE pictures which I had the pleasure of viewing at Yarmouth, have since occupied much of my thoughts, and have convinced me of the great superiority of the glowing and dignified manner in which Titian and Rubens represented nature, over that which was practised by most other painters; and I have no doubt, but that the two which you purchased,

* Mr. Harvey was a gentleman of large fortune at Catton, near Norwich; a man devotedly attached to the arts, and himself an excellent painter in landscape. He possessed a fine collection of pictures; of the excellencies of which, no man was more qualified by taste and study to judge. He was the intimate friend of Beechy and Opie, and the first patron of Crome.

will prove a source of lasting amusement to you, as their intrinsic merit is such, that you will discover new beauties to admire, whenever you may be inclined to inspect them.

I remain, MY DEAR SIR,

Yours most truly,

THO. HARVEY.

No. XXV.

MR. PHILLIPS* TO MR. DELAHANTE.

GREEK STREET, *October 1st*, 1813.

DEAR SIR,

THE short time which I had to examine that excellent picture in your room, of the *Woman taken in Adultery*, did not permit me to observe it sufficiently to give a positive opinion as to its originality; but I was very highly delighted with it, and certainly left your room with the impression, that it was by the hand of Titian.

Your humble servant,

THO. PHILLIPS.

No. XXVI.

MR WILLIAM WOODBURN TO MR. DELAHANTE.

No. 112, ST, MARTIN'S LANE, *October 2nd*, 1813.

DEAR SIR,

IN compliance with your request, to give my opinion (in writing) on the picture of the *Woman taken in Adultery*, painted by Titian, as to its originality and purity of

* Thomas Phillips, Esq., R. A.

condition, I have no hesitation in saying, the picture is undoubtedly by Titian, and in perfect condition: had I not thought very highly of it, I certainly should not have taken a journey to Yarmouth, to recommend the picture.

I remain, DEAR SIR,
ever yours truly,

W. WOODBURN.

No. XXVII.

MR. PANNÉ* TO MR. DELAHANTE.

21 GEORGE STREET, HANOVER SQUARE.

October 3rd, 1813.

DEAR SIR,

I SAW your fine picture, representing the *Woman taken in Adultery*, before it was cleaned and lined. I examined the same very minutely, after it was put in order; and I repeat now what I said at that time, that I have no doubt whatever of its originality, and feel no hesitation to pronounce it, a grand and fine work by Titian: the effect is broad and masterly, and it was evidently painted for a gallery, and calculated for a certain distance. Such, my dear Sir, is my sincere opinion; and am,

Very truly yours,

P. PANNÉ.

* Mr. Panné was a Fleming: he resided for many years in London, and was scarcely less distinguished for the value of the pictures that passed through his hands, than Mr. Erard, and Mr. Delahante, and Mr. Bonnemaison, and Mr. Buchanan; but, as his transactions were chiefly private, they did not obtain equal notoriety. See *Memoirs of Painting in England*, II. p. 256.

No. XXVIII.

MR. WOODBURN* TO MR. DELAHANTE.

KNIGHTSBRIDGE, 5th October, 1813.

DEAR SIR,

THE capital picture of the *Woman taken in Adultery*, by Titian, which you were kind enough to show me, I think speaks for itself more fully than what I, or any other man, can say for it; and requires only to be seen, to be admired as a wonderfully fine picture of the master, in good preservation, and of very great value. This, Sir, is my sincere opinion;

And I remain,

Your most obedient servant,

JNO. WOODBURN.

No. XXIX.

MR. YEATES TO MR. PENRICE.

LONDON, January 19th, 1814.

SIR,

BEING entirely disengaged from Mr. Buchanan's service, and the Gallery in Oxendon Street being now in my power, I take the liberty to advise you, that, this spring, will come forward some of the first works of the greatest Italian masters; many of them so rare, that they are not to be equalled in this country; nor, in all probability, will chance ever bring any to equal them.

* The father of the three brothers, now composing the celebrated firm in St. Martin's Lane. He himself first founded the establishment.

These pictures will be shown but to very few individuals—those few, who can appreciate their superior merits, and at the same time have it in their power to purchase. Should you wish to have an early sight of them, I can assure you that you will find them much superior in merit to any of the same masters in this country, and likewise that the prices are moderate in proportion to their unrivalled excellency. Amongst them is a Raphael in his finest manner, and a Corregio, the only one in this country that admits of no doubt.

I shall send you a list annexed, so as to give you the principal pictures, and their size; and if you should wish to crown your collection with such known works of the first masters, I will willingly make a journey to Yarmouth, to give you all particulars, in case you desire a preference before several noblemen, who will see them next March. They have not yet been seen, except by the first artists—Mr. West and Mr. Lawrence,—and will not be permitted to be seen, but by particular connoisseurs and purchasers. Waiting your condescending to favour me with an early reply,

I remain, SIR,

Your most obedient Servant,

GEORGE YEATES.

THE ESCURIAL.

Raphael, in his best manner*, *Virgin and Child and St. John*, from the Prior's Cell, as described by Padre Ximenes and Ponz, and English authors on Spain.

Size, 1 foot 10 inches by 2 feet 10 inches.

ENGRAVED.

* This, which is generally considered to have been the finest Raphael ever seen in England since the dispersion of the collection of King Charles

MADRID.

Two portraits, by Velasquez, from the Royal Palace. One, of *Velasquez* himself; and the companion, the *Count-Duke of Olivares*.

Size of each, 2 feet 1 inch by 2 feet 8 inches.

ENGRAVED.

MADRID.

The *Orange-Boy of Seville*, by Murillo, from the Palace of the Prince of the Peace.

Size, 2 feet 10 inches by 4 feet 2½ inches.

MADRID.

Corregio, from the King's Palace—*Virgin and Child*.

Size, 1 foot 2 inches by 11 inches.

ENGRAVED many times, and described by Vasari, Mengs, and others.

MADRID.

Naked Female, size of life, with Cupid holding a looking-glass, by Velasquez, from the Palace of the Prince of the Peace: painted for the Duke of Alva.

Size, 6 feet by 4 feet.

the First, is particularly described by Ponz, in his *Viage de Espana*, and by father Ximenes, in his *Description of the Escorial* (see p. 9, *supra*.) It always hung in the Prior's Cell, in the latter palace. It was painted a few years later than the *Madonna della Seggiola*, and, according to the common belief, as a *pendant* to that picture, though the shape of the two is not the same. Mr. Buchanan, shortly after the date of the present letter disposed of it to Sir Thomas Baring; and he, not long subsequently, resold it to the King of Bavaria, in whose Pinacotheca at Munich it is now fixed.

MADRID.

A large Landscape, wonderfully grand, of a *View of Andalusia*,
by Murillo, from the St. Jago Palace.

THE ESCURIAL.

The Grand Sketch, by Titian, of the *Apotheosis of Charles the Fifth*, with a number of figures; as described among the pictures of the Escorial, called the 'Glory of Titian.'

ENGRAVED.

PARIS.

A small picture by Annibal Caracci, of the *Virgin and Child, St. John, and Saints and Angels*, formerly in the Imperial Gallery.

THE KING'S PALACE, at MADRID.

The *Four Evangelists*, by Rubens, remarkable for its excellent colour^s: on board.

Size, 2 feet 3 inches by 2 feet 1 inch.

No. XXX.

MR. BUCHANAN TO MR. PENRICE.

No. 50, NORTON STREET, PORTLAND ROAD, LONDON,
30th July, 1814.

DEAR SIR,

I TAKE the liberty of mentioning to you, that a friend of mine has lately had consigned to his care a picture, which may be deemed, on several accounts, well worth your notice; and more especially, as it would make a capital centre to the two pictures of Guido, which were formerly my pro-

perty, and are now in your collection* : this is about the same size as the *Susannah* ; the figures half length and the subject most interesting—being *Christ Curing the Blind*, by Ludovico Caracci, and undoubtedly the finest Ludovico in England.

The picture has been valued at £1500, but it might be purchased for 1200 guineas.

For the particular object I have mentioned, the Ludovico would be of the highest consequence.

The Raphael, which I took the liberty of mentioning to you last year, has been sold to Sir Thomas Baring.

I have the honor to be,

SIR,

Your most obedient Servant,

W. BUCHANAN.

* These, *Lot and his Daughters* and *Susannah and the Elders*, were bought, in 1801, by Mr. Irvine for Mr. Chapernowne of Prince Falconieri at Rome, in whose palace they had always hung. They afterwards passed through the hands of the late Marquis of Lansdowne and Mr. Cochrane Johnstone, before they found a resting-place in those of Mr. Penrice.

THE END.

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